/86 cont./

000 1. Parodi, p. 4.

283 excellent quality. They pull them up with their roots, then put them in a pile, cutting off the two ends, and let them soak in
283 water. Then they crush them on a slab with hammer blows.
412 The latter is made of a stone put in a leather sheath to which a wooden handle is attached (Fig. 25, 1 /see p. 15/). There is no doubt that this handle is a recent innovation, and that the primitive hammers of the Uro, like all those of the Aymara of the conquest and of the modern Cipaya, were nothing more than a simple pebble with, at the most, somewhat of a depression to facilitate grasping it. Once the straw is flexible through the washing and hammering, it is rolled on the leg with the flat of the hand, following a process common to America as a whole.

291 Dress. The dress of the Uro is identical with that of the
171 Aymara, i.e., with very few exceptions, to that of the poor classes in practically all of Latin America: trousers, a shirt,
292 a felt hat, and a poncho. Almost all the Uro, however, still
[174] keep the "camiseta," the long woolen shirt which was once the /87/ national costume of the Indians who belonged to the Andean civilizations or who were subject to their influence (Fig. 25, 4 /see p. 15/). They rarely put it on nowadays, and only on my express request did those whom I photographed consent to slip this tunic over their ordinary clothes (Pl. V, A /see p. 25/).
291 They cover their heads with a wool helmet, whose pre-Colombian
294 origin is doubtful. The Uro formerly knitted them with thread made from the down of water birds. The Berlin Museum has a sample of these caps, the technique of which Dr. Th. Krickeberg was kind enough to study on my behalf. This examination led
283 him to the conclusion that although the idea of spinning bird
[177] down is ancient, the knitting stitches are clearly European in origin.

291 The women are dressed like the Indian women of La Paz: several colored skirts put on one over the other, a dirty blouse barely hidden by a mantle closed over the chest, a felt hat, and

Carangas — Chipaya

/170 cont./

294 186 These shirts[1] are woven on old native looms according to a process which I would not be able to describe in a better way than through the words of the old Spanish chronicler, Cobo (1): "Over the

1. Historia del nuevo mundo, Vol. IV, p. 160.

guaras (loincloth) the Indians put on an article of clothing without sleeve or collar, which they call uncu and we camiseta because of its resemblance to our shirts. Each of these garments is separately woven, for they do not know about making long strips of cloth as we do and then cutting them. The fabric from which they make this shirt is like a piece of ticking. It is three palmes /handbreadths/ wide and two varas (about 1.65 meters) long. They make the neck opening on the loom itself so that they will not have to cut it; when they take it off the loom they have nothing to do but fold it and sew the sides with the same thread they used for weaving, exactly as if it were a sack. They are careful to leave a space open on the sewn-up sides for the arms. This garment falls down to three or four fingers more or less above the knees." Cobo would have been able to complete his description, otherwise so exact, by adding that from the neck opening (ir(a)-kˣora), the thread of the weft, which has ended up in the middle of the cloth, is made to come back on itself. Proceeding thus on both sides for a certain length, the desired slit is obtained. Among the Čipaya the edges are crudely embroidered with yellow thread, the same moreover as the one which is used to sew the two sides of the shirt. The sewing stitches are treated as ornamentation.

291 [ins] /171/ Early travelers often mention the cloak when they describe the attire of the highlanders of Peru and Bolivia. This garment has completely disappeared from this region, vanquished by the poncho which, in contrast, is not in evidence either in the sixteenth or the seventeenth centuries. In Chipaya the cloak (1)

[1] [i.e., The men's shirts made of stiff woolen cloth — Ansley]

291 /171 cont./

1. The specimen at the University of Tucumán is 1 meter long and 87 cm. wide.

(yakol'a) of pre-Columbian times still competes with the poncho. This fact thus comes to the support of Montell's thesis (2), which

[113]

2. Montell, Gösta, "Le vrai poncho, son origine post-colombienne /The True Poncho, Its Post-Columbian Origin/," Journal de la Société des Américanistes de Paris, Vol. XVII, 1925; Dress and Ornaments in Ancient Peru, Göteborg, 1929, pp. 237-244.

sees the poncho as a practically modern culture trait, at least for [294] Peru. The Čipaya cloak is made of two strips of material sewn together and bound with piping. It is point for point the ancient 291 191 Aymara llacolla of which Cobo (3) has left us a description. In the

[113]

3. Cobo (Bernabé), Historia del nuevo mundo (Published for the first time with notes and commentaries by Marcos Jiménez de la Espada). Seville, 1893, Vol. IV, p. 160: "The cloak takes less work: they make it from two pieces, with a seam in the middle, two varas and a cuarta long, and a vara and three cuarta wide; it ends with four points or corners, like a woolen blanket /manta/ or coverlet, and because of

2:366traux--168 E-5 (1930-1931) 1935, 1936 SF24 Uru SF24
Carangas—
Chipaya

/178 cont./

To lay out the warp threads for a fabric made up of stripes, of different colors, the Čipaya have recourse to a very quick process. They put each of the differently colored balls /of thread/ into a bowl and pull successively on each of them.

Women's belts are made using a technique which differs from that of ordinary fabrics. Two weft threads are used. They are crossed alternately on each of the sides of the strip, as shown in Figure 7. A woman who wishes to weave a belt sits down on the ground legs extended, attaches the forepart of the loom (Fig. 4, G /see p. 157/) to her waist, and then stretches out the warp by placing her two feet against the stick at the opposite end.

Fig. 7. — Weaving with two weft threads going in contrary directions.

The Čipaya loom, which is of a very simple type, differs from those of the other Indians of the Sierra only by the absence of the two posterior stakes, for which the body of the weaver is substituted here.

[171] The Čiriguano /Chiriguano/ women use the same process to weave their belts. This system is certainly older than the modern solution consisting of stretching the warp threads between four pegs.

The pieces of material used to make pants are woven on a treadle loom of Cerem wood locally made (Pl. V, D /see p. 214/).

[171] This apparatus, the only one of its kind in the whole village, completely resembles those which are to be seen on the puna of Jujuy (1).

Caranga:-
Chipaya

/178 cont./

1. Rosen (Eric von), Archaeological researches on the frontier of Argentina and Bolivia in 1901-1902. Stockholm, 1904, Pl. III, Fig. 1.

[199] Like the latter, it is a rather crude imitation of old Spanish models. In Chipaya it was always a man who used this loom, while those of the native type were strictly reserved for the women. The designs of the cloth produced on these treadle looms very much recall those of our mills: those with stripes, chevrons, and squares and of a dark color oscillating between grey, black, or brown. These materials are only used for cut garments, or European in origin, such as pants and jackets.

/179/ The textile art of the Čipaya is fairly poor, inferior even to that of the Uro of Ancoaqui. We have already seen that the ornamentation of the different pieces of their national costume is limited to white borders or stripes of two or three colors. Most of their coca bags are hardly more varied in their decoration with the exception of a few rather small ones in bright colors which are a faithful imitation of the coca sacks which are widespread among the Aymara. The few rare Čipaya fabrics which have designs are themselves also nothing but bad copies of current Aymara models. The lack of initiative and experience of the Čipaya women is so great in this respect that they will hardly weave pieces of material with such a decoration however uncomplicated unless the latter have been begun in a neighboring Aymara village. They continue them exactly as a little girl who has been made a part of the work. These lessons in weaving given to the Čipaya women by their neighbors of a different race is a peculiar example of the way in which cultural exchanges between tribes can come about. I must add that the fabrics, the weaving of which the Aymara entrust to the Čipaya women do not remain the property of the latter, who work on them only as laborers and badly paid ones at that.

Zubiaurre--194 E-9 (1930-1931) 1935, 1936 5924 Uro 5924

Cayapa-
Chipaya
Aymara 5F5

/196/

The chuco, or helmet, of the Aymara and Chipaya is in my opinion of post-Columbian origin. From the heads of a good number of mummies in the chullpares in the neighborhood of Ivaca and Huachacalla I have recovered string caps, the technique of which has no connection with the knitting stitches of modern caps but many analogies with that of spiral basket-work (coiled basketry /Ed. in English/). The authors who make allusion to the Aymara caps of the sixteenth and seventeenth century never speak of the flaps that protect the ears, which is an argument more in favor of a recent date for this type of headgear. Here are the oldest descriptions which we have of the Aymara cap: "They wore on the head what they called in their tongue chucos, a kind of very tall sombrero without a brim, and in order that they could hold the head, they compressed and attenuated it /the head/ as high as they could, in memory, so that they had heads having the tall form of the volcano whence they departed" (Relaciones geográficas de Indias, Vol. II, p. 40). /Cited in Spanish./ "...the headdress, which till now has been chucos shaped like the crowns of sombreros without a brim, and for some years in this region all have relinquished them and wear sombreros" (Relaciones geográficas de Indias, Vol. II, p. 69). /Cited in Spanish./ (1)

1. On the Aymara cap. cf. Mansell, Dress and ornaments, pp. 204-205.

The Uro Indians of Ancoaqui up to recent years spun the feathers of water birds from which they then created caps (2). One

2. Forbes, On the Aymara Indians, p. 282: "Around the lake of Titicaca I have seen socks and gloves for children made of the down of the waterfowl, which had apparently

Dinference--190 E-8 (1930-1931) 1930.1936 OFDA Lbr OFDA
Carnegie-
Chaya

/190 cont./

been first spun into yarn and then knitted." /Cited in English./

of these has been preserved at the Museum of Ethnography in Berlin. Dr. Kricheberg, who was kind enough to examine it with care upon my request and to study its technique, has assured me that although the idea of spinning feathers is certainly old, the crochet stitch itself is typically European. This circumstance does not authorize us to place the feather fabrics of the Uro in the category of culture traits common to the north and south of the New World.

Minus the sleeves attached to the shirt and the sewing of the lower part of the tunic (aba), the female costume of the Cipaya is entirely pre-Columbian and identical to that which the women of the Sierra were wearing in the sixteenth century. For evidence I wish to cite the following passages from Cobo (7):

8. Historia del nuevo mundo.
Vol. IV, pp. 181-183.

"The women's clothing, which serves as skirt and cloak, are two mantles: one they wear as a sleeveless camisk, as wide above /191/ as below, which covers them from the neck to the feet; they do not make a neck for the head to go through, and the way they put it on is by wrapping it around the body under the arms, and drawing the ends over the shoulders, they make them meet and fasten them with their pins. From the waist down they bind and constrict the belly with many turns of a wide, thick, and elegant band called chumpi. This skirt, or camisk, is called Anacu; it leaves the arms free and bare and remains open on one side; and then, although one edge is folded a bit over the other, on walking the edges are turned aside and opened from the chumpi, or band, downward, revealing part of the leg and thigh. Because of this new that they practice greater modesty as being Christians, they sew and close up the side to avoid such inconveniences. The other mantle is called Lliella;

Ayacucho-2 D.E-4.5 (no date) 1909-1960 1910s 1920s 1930s
[16th Century]

[illegible] /

101 between *ca* and *a* /French sound/ or else *uma* (water). An affectionate diminutive, or *chara wawa*, "younger children." But at the same time they give them the contemptuous name of *kusiñ* or *kusiñ*, "bastard," without father or master," or on the other hand the very respectful one of *kapaq wawa*, "sacred men."

The fishermen of Lake Titicaca are called by the other natives *uro*, *uro*, *kotā-kuna* ("men of the Lake"), *uma-kata* ("water men"), and *kuilla-kuna* ("fishermen") in Aymara; *kapaqmi* /"lake men", in Quechua; *uro*, *uro-kuna* ("the men"), *cocha kuna* ("men of the Lake"), *cocha-q* ("those who go on the lake"), in Quechua.

Documents of the Spanish Chroniclers

[illegible] Mena (Fr. Martín de)

116 ...but since the peoples of Peru are many very different in appearance /forma/ and language, according to the regions of the region and province, they did not all live in the same manner nor did they have the same customs, but in some parts some are very slow and dull, as in Collao and other areas, because some lived close to the great lake of Titicaca and subsisted on the totora and fish that were found in the lake, and these were called Uros, and their descendants exist today, and of the others, Collas and Pacajaes, some in farms or generally most raise livestock, and some live near the said lake, intermixed with the said Uros and these eat raw fish which they catch with rafts made of totoras; and they wore clothes made of common wool-grass, which they reaped and cut on the lake shore and were like mats, and with it they made a sort of jacket which they were accustomed to wear; and they do not sew anything, nor do they trouble to make houses, but they merely remain on plains, although there also people among them, a good number to visit, which [illegible]

9:La Barre E-4,3 (1938) 1941
SF24 Uru SF24

bitterly cold winters of the Bolivian plateau (second only in height to the Himalayan plateau of Tibet), and the cold nights even in summer at this altitude. The essential male costume, as we know the Uru, was the same as the pre-Columbian Chipaya *iru* (Aymará *unku*), a sleeveless, sack-like garment made of an untailored textile, sewed partway up the sides with openings for the arms, and partway across the top with an opening for the neck. This was woven of llama-yarn on simple bar looms held by stakes on the ground. (The Chipaya, like the Aymára, have foot-looms of a crude sort borrowed from the colonial Spaniards; so too have the Uru.)

This garment was at one time the common garment for *altiplano* natives, not only the Chipaya and Uru have retained it. Although nowadays Uru men wear trousers (*waikh*) of Aymára cut, slit at the heel (after the fashion of colonial Spanish trousers) and made of native homespun, children still wear this "unisex" (Aymará *alwaña*), and Posnansky made a collection of these ancient garments for the Tiahuanaco Museum in La Paz. Nowadays a homemade shirt, *kulli*, and sometimes a crude vest, with leather sandals (but usually the feet are bare), a knit llama-wool *gorro* (Uru *likura*) with ear-flaps in Aymára fashion, and sometimes a crude Aymára-made felted hat (Uru *ikuna*), complete the male costume. The belt called *kusi* is not always worn. Thick wool ponchos (*kutsi*) are also worn on occasion.

Uru women wear black llama-wool skirts (*akse*), girdled at the waist, and untailored bodices pinned at each shoulder at the top with a large copper or bronze Aymára pin. This tunic is called *weka*, but clothing in general is called *chiti*, "skin, hide"—which suggests an earlier, non-textile material. The feet are usually bare, but dark-brown or black wimples or shawls of llama-wool are worn when travelling, over the head in the Aymára fashion, but without the added hat on top. The dark color of the women's clothes in this whole southwestern region of Lake Titicaca is said to be because they are "mourning for the last Inca,"—which would not necessarily be so for the Uru! The ancient head-dress of many small braids, still rarely encountered, is called *kolo*. This fashion is pre-Columbian, to judge from mummies in the La Paz museum.

Houses. Although some of the habitations in Ancoaqui are of the Aymára rectangular style, the majority are round in ground-plan, built in horizontal courses of rectangular turfs (much as the ancient tombs or *'olpas* of Incaica times), the outside wall often being secondarily plastered with adobe-like mud. The door always faces east, and is closed at night by a thick bunch-element twined *totora*-reed door. On the rectangular houses the roof is made of single-element *totora*-reed mats, twined at the ends, and laid so that the reeds are parallel vertically, along the slope of the roof